



The
Cleveland
Museum
of Art

MEMBERSHIP

Members Magazine

Current Exhibitions

Cover: A detail of
Prince's Coat,
Sogdiana, 8th
century. See p. 4.

URBAN EVIDENCE: CONTEMPORARY ARTISTS REVEAL CLEVELAND

Special Exhibition Gallery, August 25–October 27

Installations probe the city's past and present

Also at the Cleveland Center for Contemporary Art and SPACES

Supported by The Cleveland Foundation and The George Gund Foundation

DANCE OF THE GODS: INDIAN ART INSPIRED BY MUSIC

Lower Level/Education, September 24–December 8

The spiritual power of music and dance in Indian painting and sculpture

SHIMON ATTIE PHOTOGRAPHS: WRITING ON THE WALL

Gallery 105, August 30–November 7

Ghostly evocations of Berlin's Jewish Quarter

METAMORPHOSIS: CINDY SHERMAN PHOTOGRAPHS

Galleries 111–112, September 10–November 3

Revealing ambiguities of selfhood and identity

Courtesy of Metropolitan Savings Bank and Patron Sponsors Sarah and Edwin Roth

LANDSCAPE IN DETAIL

Galleries 109–110, September 10–November 3

An examination of Northern European landscape from 1450 to 1670

Supported by Patron Sponsors Jane and Michael Horvitz and Ellen and Bruce Mavec

GREETINGS FROM CLEVELAND: PICTURING THE CITY IN POSTCARDS, 1898–1966

Gallery 102, through October 27

Some 1,500 postcards give a pictorial history of Cleveland

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13, 1997

Treasures of a vanished folk art

Supported by Patron Sponsors Mary and Leigh Carter



Fairplay, an installation by Michael Loderstedt in Urban Evidence.

From the Director

Dear Members,

Last month, I used this space to share with you our new mission statement and goals: the fruits of a year of strategic planning efforts. This month, I'll try to catch up on some of the specific manifestations of our grand ideas—namely, what's going on here at the museum this fall.

We're in the midst of *Urban Evidence*, a challenging and ambitious exhibition presented in collaboration with Cleveland's two other major venues for contemporary art, the Cleveland Center for Contemporary Art and SPACES gallery. Contemporary artists—local, national, and international—have created unique works of art specifically for this event. Their fundamental requirement was to devise installations that respond in some way to Cleveland. Well, we certainly got what we asked for—come see for yourself. The three-site installation was a work of performance art in itself for our chief designer Jeffrey Streat, who oversaw the creation of the exhibition spaces at all three locations. Cleveland has never seen an exhibition like this before—indeed, few cities have. We are, therefore, especially fortunate, and I urge you to visit not only our museum, but our two partner institutions, whose activities continually enhance the richness of the region's art scene.

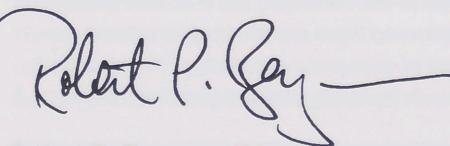
Next on the exhibition agenda will be *Legacy of Light: Master Photographs from the Cleveland Museum of Art*, which will focus on about 150 of the finest photographs from the museum's growing collection of more than 1,850. The exhibition and the catalogue of the entire collection that will be published during the show's run signal the public debut of the Cleveland

collection. Twenty years ago, this museum's photography holdings were few. In all other areas, the collections represented milestones in the histories of various artistic and cultural traditions through aesthetically exalted works. The photography collection, though, was very small and not at all comprehensive.

More than a decade ago Tom Hinson, now curator of contemporary art and photography, set out in collaboration with my predecessor, Evan H. Turner, to build a photography collection—a collection that would reflect the character of the museum's overall holdings: broad, deep, and aesthetically outstanding. On November 24, the results of those efforts will be on view in the special exhibition gallery.

Please notice the two informational flyers inserted in this issue. One describes the annual Fine Print Fair, the other a conference on Korea and Japan. I know you'll enjoy participating in these programs.

Finally, I urge you to turn to page 14 for a summary of the 1995 Annual Report, which indicates that we have balanced our budget two years ahead of schedule. We're very proud of that achievement on the part of the board and staff, and thank all of you whose support contributed to its realization.



Robert P. Bergman, Director



Viewing works of art at the Fine Print Fair.

Clothes for a Prince



Although shoes, hats, and parts of clothing have been retrieved from eighth-century graves, no other set of coat and pants such as the museum's new acquisitions has survived (Purchase from the J.

Little is known of the history of the silk coat and pants pictured here. They were preserved in Tibet, which at the time controlled the eastern portion of the trade route across Central Asia as well as the direct route through the Pamir Mountains to Sogdiana, a confederation of city-states between the Amu Darya (ancient Oxus) and Syr Darya (ancient Jaxartes) rivers in today's Uzbekistan. For a time, Tibet also controlled part of China's Szechwan Province, with its important silk-weaving industry. Such was Tibet's pre-eminence that the king, Khri-Ide-gtsug-brtsan (704–754), secured marriage alliances with princesses from both China and the wealthy Sogdian city-state of Samarkand.

Glorious silk garments like these were so precious and highly valued that, in addition to being worn, they were regularly presented as

H. Wade Fund 1996.2a–b). Long preserved in Tibet, these early Asian textiles are in remarkable condition for garments that were made more than one thousand years ago.

gifts to important people or institutions, exchanged on diplomatic missions, and even used as a form of currency.

The outer fabric of the coat is a polychrome silk with aligned pearl roundels enclosing pairs of ducks that stand on split palmettes, with four-directional palmettes filling the spaces in between. The design and technique are typical of a group of eighth-century silks that have been attributed to Sogdiana. The outer fabric of the pants is a white silk with a pattern of large rosettes surrounded by flowers and flying

Silk garments like these were so highly valued that they were even used as a form of currency.

birds holding floral sprigs in their beaks, a type of design known among other Chinese Tang dynasty silks. Both the coat and pants are lined with a tan Chinese silk woven with a magnificent circular floral pattern, one of the great Tang floral motifs that occur in numerous variations throughout the decorative arts of China and



The prince's pants (detail, below) are made of white silk with a pattern of rosettes surrounded by flowers and birds. Other Tang dynasty silks have this type of design.



eastern Central Asia during the seventh and eighth centuries.

The size of the coat and pants and the fact that both are lined with the same fabric leave no doubt that they belong to a single set of garments. The costume also includes a pair of silk boots, now in a Japanese collection, made from the same Sogdian silk as the coat. In addition, there was almost certainly an outer pair of silk pants, also made from the Sogdian silk, that were worn over the white silk pants. The cut of the coat and the combination of Sogdian and Chinese silks indicate that the costume was probably made in Tibet. Whether it was actually worn cannot be determined from the condition of the coat and pants. The silks from which they were made are among the most important and best preserved examples of Sogdian and Tang silks in the West. They are, moreover, the only garments known thus far to have been preserved from the period of the early Tibetan kings (about 600–842), a chapter of Tibet's history from which only traces of material culture survive. The coat and pants will be part of the fall 1997 exhibition *When Silk Was Gold*.

■ Anne E. Wardwell, Curator of Textiles

Both pants and coat are lined with the same fabric. The only other example in the West of Chinese silk with this large circular floral pattern is in the collection of the Metropolitan Museum in New York.



Carefully Observed Terrain



Only 18 years old when he painted *Windmill Near Fields* (1646, oil on panel. Mr. and Mrs. William H. Marlatt Fund 1967.19), Jacob van Ruisdael had

already achieved a style that projects a sense of drama and grandeur into ordinary subjects.

**LANDSCAPE
IN DETAIL**
September 10–
November 3,
1996

Seventeenth-century Dutch landscape painting, greatly admired by kings, artists, scholars, and collectors for centuries, forms one of the great chapters in the history of Western art. The English word “landscape” (from the Dutch *landschap*, meaning region or tract of land) was first recorded in 1598 and referred specifically to this new genre of Dutch art. Only later was it used to describe a view of natural scenery. Artists of the period painted an unprecedented variety of carefully observed terrain such as gently rolling dunes, serene rivers, dark forests with canopies of richly foliated trees, awesome skies filled with majestic clouds, and everyday life in rural communities. *Landscape in Detail*, an exhibition featuring works from the permanent collection, explores the development and maturity of Netherlandish landscape from 1450 to 1670, highlighting the museum’s rich holdings. First-hand observations and impressions of nature were often re-

corded initially in drawings, manuscripts, and prints before they made their way into paintings. Reflecting the spectrum of artistic responses to their surroundings, the show will include more than 60 manuscripts, prints, drawings, and paintings.

The integration of the natural world into art was pioneered by 16th-century Northern artists like Albrecht Dürer and Albrecht Altdorfer.

During the Middle Ages images of the land and the natural world were generally stylized and served as props to the main narrative, which usually dominated the foreground. In the Renaissance, however, with a renewed interest in the physical world, artists began to produce inde-

pendent landscapes. Seldom abandoning narrative content, growing numbers of artists in the late 15th and early 16th centuries created naturalistic although largely imaginative landscapes. The integration of the natural world into art was pioneered by 16th-century Northern artists like Albrecht Dürer and Albrecht Altdorfer. Highly detailed, map-like works called “world landscapes,” a 16th-century Flemish specialty, de-

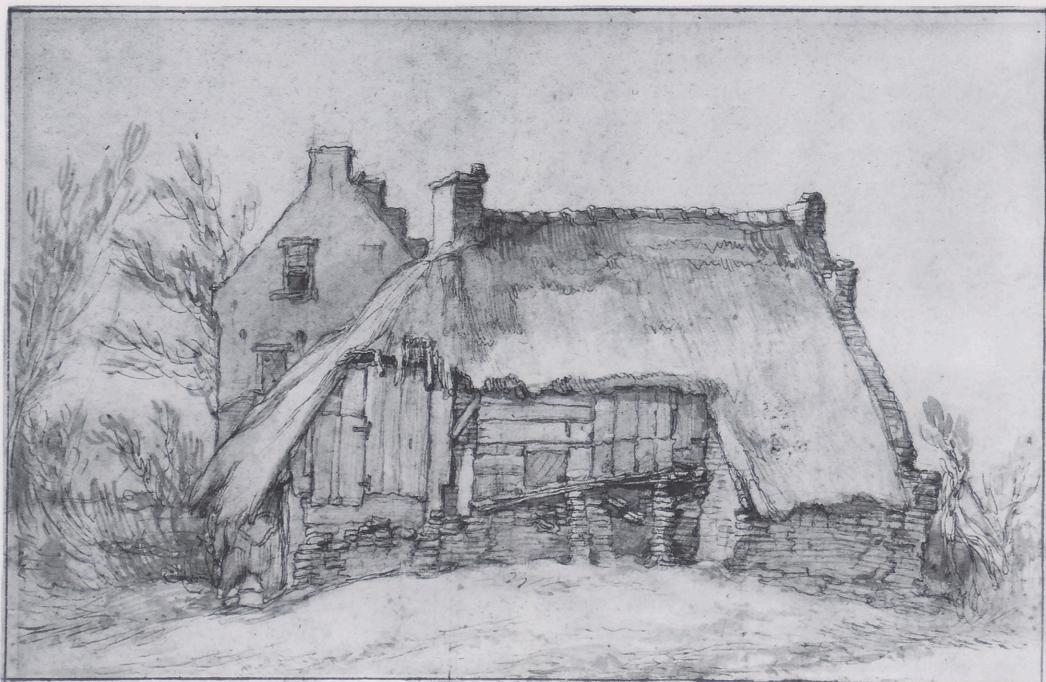
picted sweeping vistas seen from elevated vantage points. Yet in Haarlem in the early 17th century, a group of artists that included Esaias vanden Velde popularized a new type of landscape—simple, realistic scenes of the Dutch provinces. By mid-century Dutch landscape painting had reached heroic proportions with undisputed masters such as Jacob van Ruisdael and Rembrandt van Rijn.

The exhibition and a symposium on the subject were organized in honor of Walter S. Gibson, Andrew W. Mellon Professor of the Humanities, Department of Art History and Art, who will be retiring after 30 years of teaching at Case Western Reserve University. Students and faculty at CWRU worked with curators from the museum as well as faculty members from Kent State and John Carroll universities in preparation for these events. The symposium, cosponsored by the CMA and CWRU, will be held at the museum October 4–5. For further information please contact Professor Catherine B. Scallen, 216/368–2383.

■ Sabine Kretzschmar, Assistant Curator of Prints



*Esaias vanden Velde was one of the earliest artists to specialize in small, realistic views of the flat Dutch landscape like *Travelers by a Lake* (1625, oil on panel. John L. Severance Fund 1982.128).*



Probably sketched from life, Peasant's Cottage by Abraham Bloemaert (about 1610, pen and brown ink, brush and brown and colored washes over

*black and red chalks. Bequest of James Parmelee 1940.737) was used as a model for his painting *Tobias and the Angel*, now in the Hermitage, St. Petersburg.*

Eternal Rhythms



Dance expresses symbolically the most sacred religious concepts of Hindus, as does the music of which the dance is a physical manifestation. In this 11th-century bronze (J. H. Wade Fund 1930.331) the god Śiva appears as Nataraja, lord of dance.

DANCE OF
THE GODS:
INDIAN ART
INSPIRED BY
MUSIC
September 30–
November 3,
1996

The culture and performing arts of India are the focus for a celebration this fall, with a CMA exhibition providing visual support. *Dance of the Gods: Indian Art Inspired by Music* explores the theme of dance and music in Indian art using works from the permanent collection. The performing and visual arts have always been closely related, but in no other culture are they as dependent on each other as in India.

Indian art is predominantly religious, and dance and music symbolize the eternal rhythm of the universe. The creation and destruction of the world are portrayed by the dance of Śiva (the destroyer), who shares the divine trinity of Hinduism with Brahma (the creator) and Vishnu (the preserver). According to Hindu belief, at the end of each great cycle, the world is destroyed and created again, just as individual beings die and are reborn. Hindu gods can have more than one aspect. As Nataraja, the lord of dance, Śiva becomes a supreme deity who at once destroys and procreates the universe. Nataraja's dance signifies the passage of time and it takes place in Chidambaram, the center of the universe. (This

center, as Hindus poetically interpret, is within one's own heart.)

One important factor in Indian art is the artist's desire to convey a certain emotional message or mood. The mood of the dance performed by Nataraja, which shows Śiva manifesting the primal rhythmic energy of the universe, is quite different from the wild and terrifying mood of a dance he performs in his wrathful aspect as Bhairava. Other masters of dance in the Hindu pantheon include Lord Krishna and Śiva's elephant-headed son Ganesa. Ganesa's skill as a dancer belies his roundness, making the point that skill and perfection can be attained regardless of physical deficiencies.

The themes of dance and music are also popular in Indian painting, of which the paintings known as *Ragamalas* (A Garland of Musical Modes) form a major category. Originally dedicated to a specific deity, each musical mode or melody (*raga*) was created for an appropriate occasion. Indian classical music is based on improvisation on those musical modes.

Before the *Ragamalas* were personified in paintings, they were verbalized in poetry, where



Mortals enjoy dancing and music in Indian art as well, as is evident in this 10th-century frieze of musicians from Rajasthan (John L. Severance Fund 1969.34). This sandstone sculpture expresses the same enjoyment of rhythm and sound found in representations of divine dancers and musicians.

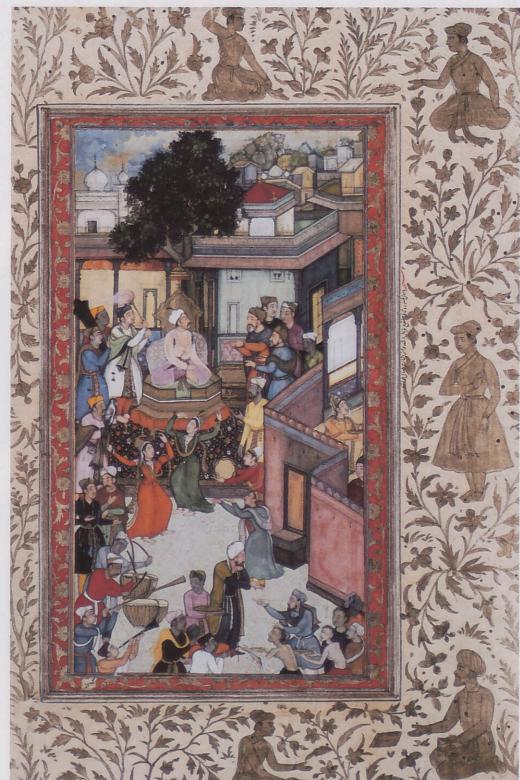
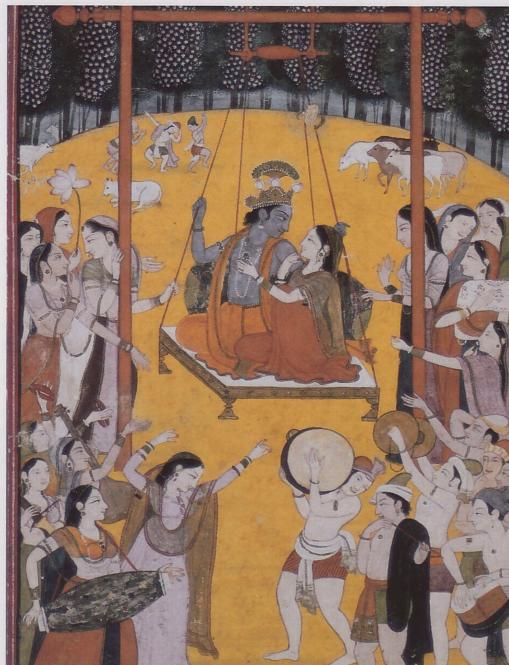
the elaborate situations were built around different characters (*ragas*). The musical and poetic *Ragamalas* are much older than painted versions, which started in India as 16th-century book illustrations. The *Ragamala* paintings were usually compiled into albums, with 36, 42, or even as many as 86 works forming a complete set. These sets are known as families of *ragas*, each headed by a man (*raga*) with five or six wives (*ragini*), several sons (*ragaputra*) and daughters (*ragaputri*), and sometimes the wives of sons. Different attributes, accompanying animals, complexion color, and the like distinguish each representation. Todi, who is one of the most popular *ragini*, carries a *vena* and is surrounded by deer or gazelles. Kakubha and Gaudi hold flower garlands and stand between

birds, frequently peacocks. Many of these paintings are identified by inscriptions on their margins, and some include the entire poetic verses describing a specific *raga*.

The sculptures and miniatures in *Dance of the Gods* complement *Indiafest '96*, the citywide festival. The extensive programming at the CMA consists of lectures and gallery talks, dance and music performances, family workshops, films, and, in November, a free, all-day festival of Indian arts including dance workshops for children, poetry readings, a fashion show, crafts, and floor painting.

■ Stanislaw J. Czuma, George P. Bickford
Curator of Indian and Southeast Asian Art

This Kangra school painting from the Pahari Hills, 1790–1800, depicts Hindola Raga, the "Festival of Swings" celebrated in the month of July, for which this melody is appropriate (Edward L. Whittemore Fund 1975.9). The main characters are Lord Krishna and Radha.



The Ragamala paintings were popular in different schools of Central Indian, Rajasthani, and Pahari painting. The subject was less popular in Mughal painting, where the theme of dance and music usually appears in the context of social gatherings, banquets, and scenes with royalty. This leaf from the Chester Beatty Akbar Nama, 1605–7, shows Akbar sitting on his throne surrounded by well-wishers celebrating the circumcision of his three sons in 1573 (Andrew R. and Martha Holden Jennings Fund 1971.76).

Lectures and Gallery Talks

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on Sunday the 6th. Topics subject to change. **Gallery Talks for Parents, Special Exhibitions at the CMA**, are held Saturdays at 10:15 during Young Peoples Classes.

Choose among seven **Guest Lectures**. On Wednesday the 2nd at 7:00, **Lynn Vandenberg** talks about *Greek Island Embroideries*. On Friday the 4th at 5:30, Princeton's **James Marrow** gives the free keynote address for the *In Detail* symposium (organized in honor of CWRU professor Walter Gibson, the 4th and 5th). The Cleveland Archaeological Society copresents two talks: On Wednesday the 2nd at 8:00, **Sandra E. Knudsen** discusses *Imagination and Imitation: Greek and Roman Bronze Sculpture*. Then on Wednesday the 23rd at 8:00, **John Oakley** offers *Mistresses, Maids, and Brides: Women on White-ground Lekythoi*. Two talks concern current exhibitions: On Sunday the 6th at 2:00, **Jock Reynolds** presents *Siting/Sighting the Evidence*, on the *Urban Evidence* show. And on Sunday the 13th at 2:00, **Vidya Dehejia** offers *Pictorial Music: An Exploration* in conjunction with our *Dance of the Gods* show. The Cleveland Society for Contemporary Art cosponsors a final guest lecture on Wednesday the 30th at 6:30, with artist **Elizabeth Murray**.

The second **Progressive Tour of Urban Evidence** starts here Sunday the 13th at 2:00; a bus visits all three locations. Reserve a place for \$7 (ext. 403).

Dance, Paint an Elephant, etc.

There are two **Dance Programs**: On Sunday the 6th at 4:00 is *Dance Moves in the Museum: A Contemporary Dance Inspired by Indian Art*, with Seema Haria (an Asian Autumn program). On Sunday the 27th at 2:30, Frankie Hart and Nick Carlisle offer *A Drink of Rain*.

Family Workshops: On Sunday the 20th at 2:00, Seema Haria offers a *Dance Workshop*. At 3:00 that afternoon, the monthly Family Express is *How to Paint an Elephant*.

Adult Studio Classes: *Watercolor Painting*, with Jesse Rhinehart, Wednesdays, 9:30–12:00. October 2–November 20. Fee \$90 plus materials (about \$40). Register by September 27. Please see also *Lantern-making Workshops* under Asian Programming, page 13. On Saturday the 5th, Sun-Hee J. Kwon's **All-Day Drawing Workshop** is 10:30–4:00; fee, call ext. 462 to register.

1 October/Tuesday

Highlights Tour 1:30 CMA Favorites

2 October/Wednesday

Studio Class Begins 9:30 *Watercolor Painting*. Must register ahead; call ext. 462

Gallery Talk 1:30 *Landscape in Detail*.

Sabine Kretzschmar

Textile Art Alliance Lecture 7:00 *Greek Island Embroideries*. Lynn Vandenberg

Poetry Reading 7:00 *Urban Residents: The Poetic Response*. Cleveland poets

Film 7:45 *Starting Place* (France, 1993, color, subtitles, 80 min.) directed by Robert Kramer. Kramer returns to Vietnam, where 25 years ago he filmed his highly partisan 1969 documentary *People's War*. Cleveland premiere. \$5, \$4 CMA members

Guest Lecture 8:00 *Imagination and Imitation: Greek and Roman Bronze Sculpture*. Dr. Sandra E. Knudsen, Toledo Museum of Art. Presented in conjunction with the Cleveland Archaeological Society

3 October/Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 *Landscape in Detail*.

Sabine Kretzschmar

4 October/Friday

Highlights Tour 1:30 CMA Favorites

Keynote Talk 5:30 James Marrow of Princeton discusses the *Milan-Turin Hours*. *In Detail* symposium this weekend honors CWRU's Walter Gibson. Call 216/368-2383

5 October/Saturday

All-Day Drawing Workshop 10:30–4:00.

Register by Friday the 4th; call ext. 462. Intensive gallery class for all students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Highlights Tour 1:30 CMA Favorites

6 October/Sunday

Gallery Talk 1:30 *Landscape in Detail*.

Sabine Kretzschmar (sign-language interpreted)

Guest Lecture 2:00 *Siting/Sighting the Evidence*. Jock Reynolds, director of the Addison Gallery of American Art in Massachusetts, discusses *Urban Evidence*

Organ Recital 2:00 Karel Paukert. Works by Wiedermann, Eben, and Franck

Film 3:30 *The Emigrant (al-Mohager)* (Egypt/France, 1994, color, subtitles, 128 min.) directed by Youssef Chahine, with Khaled el-Nabaoui and Michel Piccoli.

Egypt's greatest director portrays an ancient Egyptian caught between two cults. Ohio premiere. \$5, \$4 CMA members

Dance 4:00 *Dance Moves in the Museum: A Contemporary Dance Inspired by Indian Art*. Seema Haria, performance dance artist



Music

There are two **Subscription Concerts** this month: On Wednesday the 16th at 7:45, fortepianist *Malcolm Bilson*, famous for his interpretations of Haydn, Mozart, and Beethoven, performs works by those three composers. Mozart scholar *Neil Zaslaw* gives a free preconcert lecture at 6:45.

On Wednesday the 30th at 7:45, *Margarita Shevchenko*, first-prize winner in the 1995 Cleveland International Piano Competition, plays works by Schubert, Chopin, and Rachmaninoff. Eunice Podis provides the free preconcert lecture at 6:45.

Seating for both concerts is reserved and tickets are required; see the daily listings. The 1996-97 Gala Subscription Series features outstanding Wednesday evening programs. Pick up a brochure in the north lobby or call ext. 282.

We offer three free **Musart Concerts** in October. On Wednesday the 9th at 7:45, an assortment of fine musicians, many from the Cleveland Orchestra, salutes a Cleveland composer with *Homage to American Composer Donald Erb*.

Local favorite *Myriad*, back for its sixth season at the museum, plays chamber music on Sunday the 20th at 3:30.

On Sunday the 27th at 3:30, *The Coventry Chamber Players* (five Cleveland Orches-



tra members) play chamber music by Mozart, Beethoven, and Schumann.

Rounding out the month's offerings are **Curator's Organ Recitals** by Karel Paukert, every Sunday at 2:00.

Free admission, unless indicated. Complete details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information, call ext. 282.

The season's first **Jazz on the Circle Concert** is Saturday the 12th at 8:00, with the *Jimmy Smith Quartet*. Call 231-1111 for individual tickets (\$23, \$21, and \$18) or information about 7- or 8-concert subscriptions.

Concert 7:45 *Homage to American Composer Donald Erb*. The CIM Orchestra and Cleveland Orchestra members (conducted by Carl Topilow and Gary Ciepluch), Voices of Change, the Verdehr Trio, and trumpeters Ryan Anthony and David Spencer perform new works by Cleveland's Donald Erb

10 October/Thursday
Highlights Tour 1:30 CMA Favorites
Gallery Talk 2:30 *Three Post-Impressionists: Cézanne, van Gogh, and Gauguin*. Vivian Kung

8 October/Tuesday
Highlights Tour 1:30 CMA Favorites

9 October/Wednesday
Gallery Talk 1:30 *Three Post-Impressionists: Cézanne, van Gogh, and Gauguin*. Vivian Kung
Print Club Lecture 7:30 *Introduction to Print Collecting*. Jane Glaubinger
Film 7:30 *Lola* (France, 1961, b&w, subtitles, 91 min.) directed by Jacques Demy, with Anouk Aimée. The first feature by the director of *The Umbrellas of Cherbourg* is a fantasy about a cabaret singer and her lovers. New print! \$5, \$4 CMA members

Frankie Hart
 dances Sunday
 the 27th

Malcolm Bilson performs his specialty—piano works by Haydn, Mozart, and Beethoven—on Wednesday the 16th in Gartner Auditorium.

12 October/Saturday

Fine Print Fair 10:00-6:00
Highlights Tour 1:30 *CMA Favorites*
Jazz on the Circle Concert 8:00 *Jimmy Smith Quartet*. For 37 years, organist Jimmy Smith and guitarist Kenny Burrell have created intelligent, funky jazz. This inspired quartet also features saxophonist Stanley Turrentine and drummer Grady Tate. Call 231-1111 for individual tickets (\$23, \$21, and \$18) or information about subscriptions

13 October/Sunday

Fine Print Fair 12:00-4:00
Gallery Talk 1:30 *Three Post-Impressionists: Cézanne, van Gogh, and Gauguin*. Vivian Kung
Guest Lecture 2:00 *Pictorial Music: An Exploration*. Vidya Dehejia, curator of South and Southeast Asian Art, Arthur M. Sackler Gallery, Washington D.C.

Organ Recital 2:00 *Karel Paukert*. Works by J. S. Bach and Italian composers

Progressive Tour of Urban Evidence 2:00. Visit (by bus) all three exhibition sites for lectures, beginning at and returning to the CMA. Intend to spend 3 hours. Reserve a place for \$7; call ext. 403

Film 3:15 *Stalingrad* (Germany, 1992, color, subtitles, 141 min.) directed by Joseph Vilsmaier. Produced to commemorate the 50th anniversary of the pivotal WWII battle, this gripping antiwar epic views the four-month siege through the eyes of young German soldiers. \$5, \$4 CMA members

Recital 4:00 *Geetanjali: An Offering of Music*. Members of the Madras-based Dhananjayan dance company perform classical Indian music

Movies

Jean Seberg: Journals and Films

By and large, Jean Seberg's life was more interesting than her films, but she did manage to star in a few bona fide classics. Born in Iowa in 1938, she won a national competition for the lead role in Otto Preminger's *Saint Joan* at age 17. A few years later she moved to France, where she won screen immortality as Jean-Paul Belmondo's American girlfriend in Jean-Luc Godard's New Wave classic *Breathless*. Seberg married novelist and filmmaker Romain Gary, who exploited her on film. Seberg's public support of the Black Panthers made her the target of an FBI investigation. In 1979, she died from a barbiturate overdose, a probable suicide.

This series examines Seberg's tragic, controversial life with screenings of the unconventional portrait film *From the Journals of Jean Seberg* (Sunday the 20th) and her three best movies, *Bonjour Tristesse* (Wednesday the 23rd), *Lilith* (Sunday the 27th), and *Breathless* (Wednesday the 30th). Admission \$5, CMA members \$4.



From the Journals of Jean Seberg



The Emigrant

Etc.

Rounding out October's programs is an assortment of recent and classic movies from around the world: the Vietnam documentary *Starting Place* (Wednesday the 2nd), the Egyptian historical epic *The Emigrant* (Sunday the 6th), the French romantic fantasy *Lola* (Wednesday the 9th), the German antiwar spectacle *Stalingrad* (Sunday the 13th), and a rare Buñuel film, *Death in the Garden* (Wednesday the 16th). Each film \$5, \$4 CMA members.

15 October/Tuesday

Highlights Tour 1:30 CMA Favorites

16 October/Wednesday

Gallery Talk 1:30 *The Armory Show and Its Aftermath*. Saundra Stemen

Preconcert Lecture 6:45. Mozart scholar Neil Zaslaw (Cornell University) gives a free lecture in the recital hall

Film 7:30 *Death in the Garden* (France/Mexico, 1956, color, subtitles, 90 min.) directed by Luis Buñuel, with Simone Signoret, Charles Vanel, and Michel Piccoli. A newly available, little-known Buñuel film about a motley group venturing into the fearsome Amazonian jungle. Also known as *Evil Eden*. \$5, \$4 CMA members

Subscription Concert 7:45 *Malcolm Bilson, fortepiano*. Malcolm Bilson is one of the world's most respected interpreters of the piano works of the great classical masters: Haydn, Mozart, and Beethoven. For the past 25 years he has led the revival of the fortepiano, performing and recording extensively on both original and replica pianos

Seating is reserved. Tickets are available by telephone (ext. 282) Monday-Friday, starting Wednesday the 9th, or at the door starting 45 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

17 October/Thursday

Studio Class Begins 9:30 *Lanternmaking*. Must register ahead; call ext. 462

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 *The Armory Show and Its Aftermath*. Saundra Stemen

18 October/Friday

Highlights Tour 1:30 CMA Favorites

19 October/Saturday

Gallery Talk 10:15 *Urban Evidence*. Alicia Hudson

Highlights Tour 1:30 CMA Favorites

20 October/Sunday

Gallery Talk 1:30 *The Armory Show and Its Aftermath*. Saundra Stemen

Family Workshop 2:00 *Indian Dance Workshop in the Galleries*. Seema Haria

Organ Recital 2:00 *Karel Paukert*. Works by Rorem, Bolcom, and Ives

Family Express 3:00 *How to Paint an Elephant*

Concert 3:30 *Myriad*. Codirectors Kathryn Brown and Yolanda Kondonassis lead principals and members of the Cleveland Orchestra and other talented local musicians in the first of two concerts this season

Film 3:30 *From the Journals of Jean Seberg* (USA, 1995, color/b&w, 97 min.) directed by Mark Rappaport. The late actress, played by Mary Beth Hurt, recounts from beyond the grave the highs and lows of her turbulent life. This brilliant and eccentric monologue explores stardom, exploitation, feminism, history, and politics—with plentiful film clips. \$5, \$4 CMA members

22 October/Tuesday

Highlights Tour 1:30 CMA Favorites

23 October/Wednesday

Gallery Talk 1:30 *Masterpieces of Indian Art*. Joellen DeOreo

Film 7:30 *Bonjour Tristesse* (USA, 1958, b&w/color, 94 min.) directed by Otto Preminger, with Deborah Kerr, David Niven, and Jean Seberg. A teenager tries to break up the romance between her widowed father and his mistress. From Françoise Sagan's novel. Cleveland premiere of a new, fully restored 35mm color and scope print. \$5, \$4 CMA members

Guest Lecture 8:00 *Mistresses, Maids, and Brides: Women on White-ground Lekythoi*. John Oakley, College of William and Mary. Presented in conjunction with the Cleveland Archaeological Society



Asian Programming

Every fall, the museum presents an array of programs in honor of Asian cultures' reverence for the changing of the seasons. This year's programming concentrates on Indian art and music (in conjunction with the citywide Indiafest '96 and our exhibition *Dance of the Gods*) and on Korea, with our annual Korea Day, Saturday the 26th. On November 8, *Indian Circus*, an exhibition of photographs by Mary Ellen Mark, opens.

Dance and Musical Performances: On Sunday the 6th at 4:00, Seema Haria performs a dance inspired by Indian art. On Sunday the 13th at 4:00, *Geetanjali: An Offering of Music*, features the Madras-based Dhananjayan musical company.

Robin VanLear's *Diwali Lights Lantern-making Workshops* are Thursdays, 9:30–12:00, October 17 to November 21 (\$50). Register by October 10. There are also **Family Workshops** at 2:00 and 3:00 on the 20th.

Annual Korea Day: Please join us for the annual Korea Day on Saturday, October 26 (the main paid event, a conference, requires reservations; see the enclosed insert). A free evening public performance of Korean music and dance follows the conference at 6:30.

Gallery Talks on Indian art meet on various Wednesdays, Thursdays, and Sundays; check the daily listings.

And Coming Up: *Indian Arts Festival*, Saturday, November 2, 10:00–4:30.

Above right: Siva Bhairava as the Destroyer of the Elephant Demon (*South India, Chola period, 11th century*). John L. Severance Fund 1962.164). In the *Dance of the Gods* exhibition.

24 October/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 Masterpieces of Indian Art. Joellen DeOreo

25 October/Friday

Highlights Tour 1:30 CMA Favorites

26 October/Saturday

Annual Korea Day A public conference, *Fire and Water: Cultural Exchanges between Ancient Korea and Japan*, brings together six distinguished scholars from Korea, England, and America. Registration required; see the enclosed insert

Gallery Talk 10:15 Cindy Sherman Photographs. Sandra Stemen

Highlights Tour 1:30 CMA Favorites

Preconcert Lecture 6:30. Byung-ki Hwang, Seoul

Performance 6:30. Traditional Korean music by performers from the 1996 Korean Culture Program

27 October/Sunday

Gallery Talk 1:30 Masterpieces of Indian Art. Joellen DeOreo

Trideca Society Lecture 2:00 *The Art Deco Revolution in the Decorative Arts: 1909–1939*. Tony Fusco. \$10, free for Trideca members

Organ Recital 2:00 Karel Paukert. Works by Couperin, Franck, and Messiaen

Dance 2:30 *A Drink of Rain*. Frankie Hart of CWRU, with Nick Carlisle

Chamber Music Concert 3:30 *The Coventry Chamber Players*. Cleveland Orchestra members Kathleen Collins, Miho Hashizume, violin; Richard Waugh, viola; Harvey Wolfe, cellist; and Daniel Gilbert, clarinet, have joined forces to perform works by Mozart, Beethoven, and Schumann

Film 3:30 *Lilith* (USA, 1964, b&w, 114 min.) directed by Robert Rossen, with Warren Beatty, Jean Seberg, Peter Fonda, and Kim Hunter. A novice therapist falls in love with a schizophrenic young woman in this underrated drama, the last film by the respected director of *All the King's Men* and *The Hustler*. \$5, \$4 CMA members

29 October/Tuesday

Highlights Tour 1:30 CMA Favorites

30 October/Wednesday

Gallery Talk 1:30 *Dance of the Gods: Indian Art Inspired by Music and Dance*. Ann Boger

Guest Lecture 6:30 Elizabeth Murray. The artist discusses her work. Copresented by the museum and the Cleveland Society for Contemporary Art

Preconcert Lecture 6:45 Eunice Podis gives a free lecture in the recital hall

Subscription Concert 7:45 Margarita Shevchenko, piano. The young Russian pianist was hailed as a "pensive master" by the *Plain Dealer* after winning first prize in the 1995 Cleveland International Piano Competition. A graduate of the Moscow Conservatory, Shevchenko has toured around the world and recently recorded two CDs of works by Chopin. She will perform works by Schubert, Chopin, and Rachmaninoff.

Seating is reserved. Tickets are available by telephone (ext. 282) Monday–Friday, starting Wednesday the 23rd, or at the door starting 45 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

Film 8:00 *Breathless* (France, 1960, b&w, subtitles, 90 min.) directed by Jean-Luc Godard, with Jean-Paul Belmondo and Jean Seberg. Modern cinema started with this picture—a jazzy, improvisational riff on American crime movies, about a small-time Parisian hood and his enigmatic American girlfriend. "Ninety minutes which shook the world." —*New Yorker* *Films* catalogue. \$5, \$4 CMA members

31 October/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 *Dance of the Gods: Indian Art Inspired by Music and Dance*. Ann Boger

Annual Report Summary

We are happy to report that the museum has met its goal of balancing its budget by 1997 two years ahead of schedule, thanks to strong investments, increased fundraising, and hard work by the museum's staff and trustees. Our surplus at the end of 1995 was \$111,376 after total expenditures of \$17,250,260 plus depreciation expense of \$1,184,731. The combined total of endowments and trusts reached more than \$460 million. A condensed operations statement is offered below.

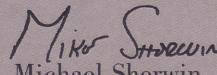
There were many significant events in 1995. The museum acquired more than 250 works of art, among them such remarkable masterpieces as the 13th-century Pisan Cross, an ancient terracotta head from Nigeria's Nok culture, a collection of 125 Chinese mirrors, and major contemporary paintings by Gerhard Richter and Robert Mangold. Special exhibitions were inspired by everyone from ancient Romans, Ethiopian Christians, and English pre-Raphaelites to Elvis Presley and Marilyn Monroe.

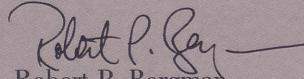
Kate Sellers officially began as the director of the new Development and External Affairs division in January and has overseen major restructuring, including a stepped-up grants-management operation and a shifting of priorities toward marketing objectives. The major development event of the year was the award to the

museum of a \$1.2 million grant from the Lila Wallace-Reader's Digest Fund.

The museum offered an early retirement plan, and 10 long-term employees took advantage of the offer: William Talbot (27 years), Tony Birch (25 years), Del Gutridge (37 years), Adele Silver (29 years), Ann Edwards (21 years), Georgina Toth (38 years), Nancy Schroeder (24 years), Tibor Rosz (18 years), Fred Janesch (23 years), and the astonishing Zeke Williams (46 years). We salute their combined 288 years of service to the museum. We also created a new position and welcomed a new division head to fill it: Chief Curator Diane DeGrazia. A complete record of the museum's 1995 activity, including acquisitions, exhibitions, events, financial statements, and a list of full-time staff, is published in the 1995 Annual Report.

Members may pick up a copy at the information desk. Thanks for your part in making 1995 a great year.


Michael Sherwin
President, Board of Trustees


Robert P. Bergman
Director

1995 Statement of Operations

Year Ended December 31, 1995

	Operating	Special Purpose	Art Purchase	Total
Revenues, gains, and other support				
All membership and annual giving	\$ 2,076,860			\$ 2,076,860
Endowment and trust revenues and gifts	11,978,556	\$ 192,546	\$ 6,452,638	18,623,740
Grants	709,500			709,500
Stores, cafe, parking, products	2,655,202			2,655,202
Program revenues	705,651			705,651
Miscellaneous	420,598	52,439	109,877	582,914
Restricted revenues		460,211		460,211
Total revenues and support	18,546,367	705,196	6,562,515	25,814,078
Expenses and acquisitions				
Curatorial, conservation, art purchase	3,912,320	38,963	6,153,171	10,104,454
Education, extensions, library, publications, print shop, photography, and musical arts	2,859,627	22,317		2,881,944
Building, grounds, security	4,468,565	84,677		4,553,242
Membership, development, and administration	3,146,765	226,763		3,373,528
Stores, cafe, parking, products	2,208,429			2,208,429
Other employee and retiree costs	654,554			654,554
Total expenditures before depreciation	17,250,260	372,720	6,153,171	23,776,151
Surplus (deficit) before depreciation expense	1,296,107	332,476	409,344	2,037,927
Depreciation expense	1,184,731			1,184,731
Net (deficit) surplus	\$ 111,376	\$ 332,476	\$ 409,344	\$ 853,196

Take Note

We have more details on the one-day **Member Trip to Degas: Beyond Impressionism** at the Art Institute of Chicago. The date will be November 1. The \$320 price will include airfare, ground transportation via deluxe motorcoach, lunch, programming, and all entrance fees. We'll also visit the Museum of Contemporary Art. First-come, first-served, to a maximum of 32 participants. Travelers must be members of the CMA. Call ext. 597 for information.

The **Trideca Society** offers a lecture for its members on Sunday the 27th. Tony Fusco, author and president of the Art Deco Society of Boston, delivers a talk titled *The Art Deco Revolution in the Decorative Arts: 1909–1939*, tracing such diverse influences as the orientalism of the sets and costumes of Diaghilev's Ballets Russes and the Cubist style of Braque, Picasso, and their followers, at 2:00 in the recital hall. The lecture, free to Trideca members, is also open to others (\$10 each).

Reminder: **Young Peoples Classes** (YPC) begin October 19. Registration is the last week in September. Consult the flyer mailed in last month's magazine or call ext. 182. Another note about YPC: In our summer issue, we erroneously stated that 1996 marked the 25th anniversary of the program. As many members happily know, the tradition of classes for young people goes back to the museum's founding era. The Breuer wing of the museum, with its extensive classroom facilities, opened 25 years ago in 1971, and the program assumed its current form.

Members may pick up a copy (one per household, please) of the 1995 **Annual Report** at the information desk (just show your membership card). If you live more than 50 miles away, call ext. 268 and we will gladly mail you a copy.

Special Call for Volunteers: Call ext. 593 if you are interested in one of these two new activities: *Expo Volunteers*—make friends for the museum at special events such as *Floralscape*. One-time training sessions beginning in January. Or, help with CMA's *Lantern Festival* for UCI CircleFest (Wednesday, December 4, 6:00–9:30). We need greeters, guides, workshop assistants, and help with a flurry of other activities.



CMA staff members celebrate the completion of the Strategic Plan and pose for a group portrait at the annual staff picnic.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Bring Your Fab Friends to Fabergé

Do you belong to an organization or have a circle of friends that would like to make a **Group Visit to Fabergé** (March 9–May 11)? Gather up 15 people and the group can receive a discount on admission and recorded tour to this very special exhibition. Why not take advantage of the discounts on the day and time of your choice? Make your arrangements one month in advance. Call ext. 264.

Note: Groups will not be scheduled between 1:00 and 3:00 on Saturdays or Sundays, nor during the last two weekends of the exhibition, May 3 and 4 and May 10 and 11.

Individual Tickets will also be a hot commodity come next March; remember, as a member, you can order your free members tickets in advance through Advantix at 241–6000. There is a modest service fee.

Members Save on Play House Tickets

Save \$5 on tickets to Cleveland Play House performances during the 1996–97 season. You must show your membership card and purchase tickets in person at the box office (limit two per production). Tickets go on sale three weeks prior to each production's first performance. No phone or mail orders. Call the Play House ticket office at 216/795–7000 for information. The 1996–97 schedule: *Having Our Say* (September 10–October 6), *Laughter on the 23rd Floor* (October 15–November 10), *The Gifts of the Magi* (November 26–December 22), *Antigone* (January 14–February 9), *The Importance of Being Earnest* (February 4–March 2), *Oleanna* (March 4–30), *The Diary of Anne Frank* (April 1–27), and *I Do! I Do!* (April 29–May 25).

The Cleveland Museum of Art

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Cleveland, Ohio 44106-1797
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Admission to the
museum is free

Gallery Hours

Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day

Telephone

216/421-7340
TDD: 216/421-0018
Museum Store
216/421-0931
Beachwood Place store
216/831-4840
Member Hotline
216/421-7340 x295
Web Site
www.clemusart.com

**Museum Cafe
Hours**

Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Sunday 1:00-4:15
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day

**Museum Store
Hours**

Open during all regular
and extended hours

**Ingalls Library
Members Hours**

Tuesday-Saturday
10:00—gallery closing
Slide Library by
appointment only
**Print Study
Room Hours**
Tuesday-Friday
10:00-11:30 and
1:30-5:00

Parking

90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in park-
ing deck
Free to senior citizens
all day Thursday
Free with handicapped
permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

**For Visitors with
Disabilities**

Large-type brochure
available in the north
lobby. Borrow wheel-
chairs at the check
room
Wheelchair access is
via the north door

Free assistive listening system (ask at
the north lobby
check room) for films
and lectures in the
auditorium and
recital hall

A Keepsake Collection

Hand-crafted boxes of notecards, stationery, and puzzles featuring reproductions of paintings from the collection. Choose from four 19th-century French or American paintings. At stores in the museum, Beachwood Place, and, now, at SouthPark Center.



A 15% discount at the Museum Stores is a benefit of membership in the Cleveland Museum of Art